

# Design Guidelines for the Downtown Historic Overlay District Murray City, Utah



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in consultation with the Murray Planning and Zoning Commission,  
the Historic Downtown Overlay District Design Review Committee,  
and the Murray City Historic Preservation Advisory Board

*Cover photograph of State Street, looking northwest, circa 1940. Photograph courtesy of the Utah State Historical Society.*

*Historic photographs from the Murray City Historic Photograph Collection unless otherwise noted.  
Current photographs (2004) by Alan Barnett or Korral Broschinsky.*

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# INTRODUCTION

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## *Understanding the Design Review Process*

- The purpose of the Downtown Historic Overlay District (DHOD) ordinance is to foster a strong viable downtown as a commercial, civic, and cultural art center with its own unique identity by encouraging rehabilitation of existing historic buildings and promoting compatible design for new construction which creates a cohesive physical image (or visual unity) and blends with surrounding residential and new development areas.
- A Certificate of Appropriateness is required for **any** exterior alterations, additions, new construction or site work for **all** buildings within the DHOD as defined in the DHOD ordinance. This includes both contributing and non-contributing buildings.
- The design review process for contributing and significant buildings in the core area will focus on preservation and rehabilitation of historic elements where reasonable. The goal for alterations to non-contributing buildings and new construction will focus on compatibility. Underlying zoning or permit requirements will apply to any details not specifically addressed in the Design Guidelines.
- The requirement to reverse changes to historic features will apply to the extent changes are being made. If a new sign is planned, only the elements of historic signage will be reviewed. If the windows are being replaced, the historic elements of the window materials and dimensions will be analyzed. If a major facade project is planned, the overall historic architectural design of the facade will be studied.
- This document uses the words "feasible, reasonable, and practical" to set forth decision making policies that use common sense to compare costs and physical ability to maintain, rehabilitate, or restore historic features. It also provides some flexibility when considering options to address previous changes and how it applies to adaptive reuse. When substantial cost differences are apparent, other compatible options are appropriate.
- In order for the Design Review Committee to review the project, the owner must provide sufficient documentation to understand the project in its entirety. This may include photographs, site plans, floor plans, elevation drawings, specification documents, etc., as needed.
- After reviewing the project, the Design Review Committee provides a recommendation to Planning and Zoning. Planning and Zoning issues the Certificate of Appropriateness for compliance with the design guidelines. In certain cases, Planning and Zoning may issue a Certificate of Appropriateness for non-compliance based on the provisions of the DHOD ordinance.
- The design review process for major alterations and new construction is limited to 60 days from the date of application and an additional 30 days for consideration by the Planning and Zoning Commission. This time may be shorter if the applicant has provided complete and well prepared application materials which comply with the intent of the DHOD design guidelines.

## ***Design Review Process Steps***

### **STEP 1:**

Pick up design review guideline packet and application from the Murray City Community Development office. No exterior portion of any building or other structure shall be erected, altered, restored, moved, or demolished within the Downtown Historic Overlay District until after an application for a Certificate of Appropriateness has been submitted, reviewed, and approved. Refer to the DHOD ordinance in the Murray Municipal Code for all applicable ordinances.



### **STEP 2:**

Review the Design Guidelines when preparing your plans.  
Prepare application materials needed to illustrate project (e.g. site plans, floor plans, elevations, photographs, etc.).

#### **MAJOR ALTERATIONS & NEW CONSTRUCTION**



### **STEP 3:**

Submit application. Meet with Design Review Committee to review guidelines and proposed plan.

#### **MINOR ALTERATIONS**

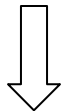


Submit application. Minor alterations may be reviewed and approved by administrative staff.



### **STEP 4:**

Make necessary changes to reflect intent of the design guidelines and Secretary of Interior Standards where applicable.



### **STEP 5:**

Submit final application to Planning and Zoning Commission for approval of Certificate of Appropriateness.

**NOTE:** This process is separate from the planning and zoning approval and/or building permit application process.

## ***The Objectives of the Design Guidelines & the Design Review Process***

The Murray City General Plan recognizes the city's historic downtown as a significant community asset. In order to protect and preserve the important historic resources of the area, Murray City has designated the Downtown Historic Overlay District (DHOD) as a distinct part of the city's comprehensive zoning ordinances. The goal of the DHOD is to support the renaissance of Murray's historic downtown as a strong, viable commercial, civic and cultural art center with its own unique identity. This will be accomplished primarily by encouraging rehabilitation of existing historic buildings and by promoting compatible design for new construction, which creates a cohesive visual unity and blends with surrounding residential and new development areas.

Murray's historic downtown includes live theater, social dancing, music stores, photography, dance studios and a variety of businesses. A number of civic and recreational amenities are located within or border the historic district. The General Plan suggests that historic district designation will preserve the historic buildings and character of downtown, enhance urban design, promote compatible land uses with buffers and transition areas, develop economic niches and new business opportunities, and improve accessibility and parking. Communities that establish and maintain a focus on historic downtown revitalization can achieve greater economic stability, reduce vacancy, enhance community identity, preserve buildings of historic and architectural significance, and realize a more effective use of community resources.

This document provides guidance for improvements to historic buildings and new construction within the DHOD. The guidelines are for property owners planning exterior alterations, additions or the rehabilitation of existing buildings. They also apply to the design of new buildings within the DHOD. Murray City Planning and Zoning Commission and Murray City staff will use the guidelines when making decisions about granting approval for a Certificate of Appropriateness. Murray City requires a Certificate of Appropriateness for any exterior alterations, additions, new construction and site work within the DHOD.



*Murray's Downtown Business District, looking north, circa 1910.*



*Looking southeast at State Street, circa 1940.*

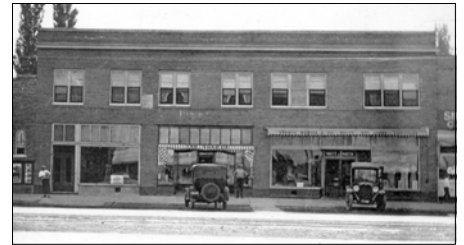


*State Street looking south, photographed in the 1960s.*

These guidelines will also assist property owners in understanding the historic character of the buildings and streetscapes that make up the downtown historic district, and will help owners when they are faced with decisions about repair, maintenance, rehabilitation, adaptive reuse and new construction. The preservation principles found in these guidelines are based on the Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings (page 7). The standards are commonly used to judge the suitability of a rehabilitation project when qualifying for funding incentive programs such as tax credits and grants.

A recent rehabilitation of three commercial buildings on the east side of State Street between Vine Street and 4800 South illustrates the difference restored historic buildings can make in a streetscape. The rehabilitation project included three buildings: 1) the former Iris Theater Building, built in 1930, currently the Desert Star Theater & Restaurant, 2) the Warenski-Duvall Commercial Building, built in 1915, located south of the Desert Star Theatre; and 3) the former J. C. Penney's store, built in 1955. Two of the buildings, the Iris and the Warenski-Duvall buildings and apartments were rehabilitated using the Secretary of the Interior's Standards for Rehabilitation and both qualified for federal and state historic preservation tax credits.

The successful rehabilitation of these building has marked the beginning of a period of reexamination and reinvestment in the Downtown Historic District by Murray City and business owners. A number of other property owners in the area have completed or are contemplating renovation work on their historic buildings.



*The Warenski-Duvall Building as it appeared around 1920.*



*The Warenski-Duvall Building as it appeared in the 1990s after several decades of modifications.*

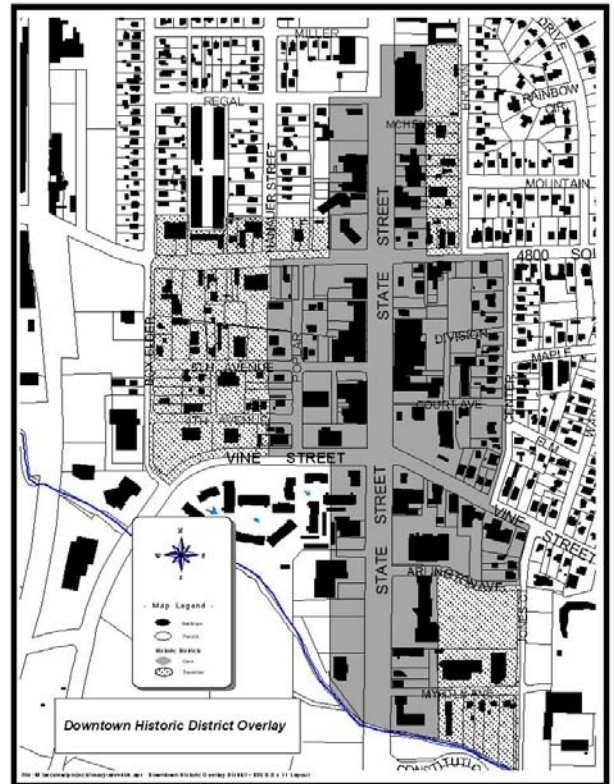


*The historic Warenski-Duvall Commercial Buildings and Apartments after rehabilitation. Photographed in 2004.*

## ***Description of Murray's Downtown Historic Overlay District***

The Downtown Historic Overlay District is a geographically definable area that contains buildings and other resources, which contribute to the historic preservation goals of Murray City. The DHOD is that area bounded by Brown, Center, and Jones Court streets on the east; Little Cottonwood Creek on the south; and Regal Street, McHenry Street and the property at 4735 South and State Street on the north. The west boundary is defined as Box Elder Street between 4800 South and Vine Street and going west 200 feet from the west side of State Street between Regal Street to 4800 South and between Vine Street to the Little Cottonwood Creek. The DHOD is composed of two areas (see map below):

**CORE AREA** — The Core Area possesses a cultural, political, commercial and social character of local significance and provides a sense of time and place unique to the development of the City. The boundaries for this area include all parcels with State Street frontage from 4735 South and Regal Street on the north and extending to Little Cottonwood Creek on the south and all real property between 4800 South Street and Vine Street from State Street to include west parcels on Poplar Street and between 4800 South and Arlington Avenue from State Street, Center Street, and Jones Court.



**TRANSITION AREA** — The purpose of the Transition Area is to ensure that the general appearance of buildings, structures, signs and the development of the land create a cohesive physical image, which does not impair or detract from the historic character and appearance of Core Area. The Transition Area is all that area that lies within the DHOD but outside of the Core Area boundaries.



## ***Evaluation Criteria for Buildings in the Historic District***

Each building within the district was evaluated using criteria established by the DHOD ordinance. The evaluation and additional information on individual buildings is available from the Murray City Historic Preservation Advisory Board and Murray City Planning and Zoning. The following designations and criteria are used in the ordinance.

**Contributing Building:** A contributing building is fifty years old or older and contributes to the historic character of the DHOD in one or more of the following ways:

1. Is associated with significant events, activities, or persons in the history and development of Murray.
2. Retains its character defining elements reflecting a particular architectural style or time period.
3. Has undergone alteration that has compromised its character defining features, but such alteration can reasonably be reversed in whole or part.

**Significant Building:** A significant building is a contributing building which has major historical or architectural significance and substantially contributes to the historic character of the DHOD.

**Non-Contributing Building:** A non-contributing building is more than fifty years old, but its major character-defining features have been so altered as to make the original and/or historic form, materials and details indistinguishable and alterations cannot be reasonably reversed in whole or part. Non-contributing buildings also include those that are less than fifty years old.

## **Historic Streetscape Considerations**

The historic streetscape of Murray's downtown is an important part of the defining character of the DHOD. Maintaining features, such as setback, scale, and materials, of both contributing and non-contributing buildings, will be important considerations in the preservation of the historic character of the district. The essential quality of the DHOD should be a human-scaled, walkable, mixed-use neighborhood.

Buildings and properties with State Street frontage are the focal point of the district. They should have the following characteristics: State Street alignment and entrances, pedestrian-friendly storefront displays, and historically appropriate elements, such as signage and lighting. The design guidelines will encourage restoring these elements where they have been removed.



*The set back of this convenience store and strip mall disrupts the streetscape of the State Street commercial district. Photographed in 2004.*

## ***The Secretary of the Interior's Standards for Rehabilitation***

The following Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired. Alterations and additions to existing properties should not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material. Such design should be compatible with the size, scale, color, material and character of the property, neighborhood and environment.

# GUIDELINES FOR CONTRIBUTING BUILDINGS

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The goal of the rehabilitation of historic properties within the DHOD is to maintain the overall building design and historic architectural character of the building and to maintain the existing historic streetscape of the district. The guidelines are designed to restore elements of the downtown streetscape that have been lost (architectural design, features, alignment, and setback). Changes that have acquired historic significance in the architectural evolution of the building should also be considered when preserving the building. The guidelines for contributing buildings have been divided into three categories: 1) guidelines for traditional storefront commercial buildings, 2) miscellaneous institutional and commercial building types, and 3) historic residences.

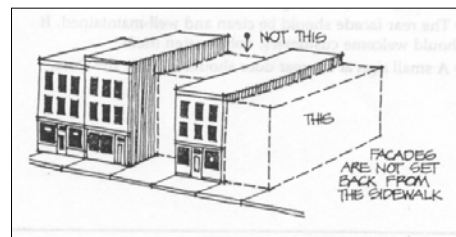
## *Traditional Storefront Commercial Buildings*

### Alignment and Setback

**GOAL: To maintain the alignment and setback of commercial buildings as a defining feature of the downtown streetscape.**

The alignment and setback of commercial buildings are defining features of the downtown streetscape.

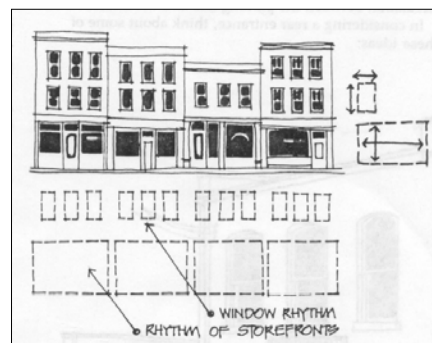
- ❑ Traditional orientation and alignment patterns should be maintained.
- ❑ Commercial buildings with State Street frontage should maintain a main entrance at the sidewalk edge and in line with other buildings on the street.



### Scale and Proportion

**GOAL: To preserve the visual continuity of the historic streetscape.**

- ❑ In order to preserve the visual continuity of buildings in the DHOD, the height and width of the historic building should be maintained.
- ❑ Modest additions or extensions are permissible under the Guidelines for Additions to Contributing Buildings on pages 16 and 17.
- ❑ Historic ratios of solid to void should be maintained. The storefront should remain open with large areas of glass, usually between piers or columns. The second floor should be primarily solid, with a pattern of smaller vertical windows.
- ❑ Seismic retrofit measures, if determined necessary to meet code, should be implemented on the interior of the building and have minimal impact on the public view of the building.



## Materials

The building materials used on a downtown commercial building, particularly those on the façade, are vital to the building's design character. When a building front is covered, it often breaks the rhythm of the upper windows that contributes to the visual continuity of the street. Brick masonry was the historically dominant material in the historic district. Stucco was also used historically in the district.

**GOAL: To preserve the character of the buildings by the use of historically appropriate materials.**

- ❑ Whenever possible, maintain the historic materials of the façade and other exterior walls.
- ❑ Corner buildings have two primary elevations that may be considered façades and should be preserved if possible.
- ❑ If portions of the historic material must be replaced, use a material that is similar to the historic.



*The three-story Harker Building is a good example of brick masonry. The neighboring buildings have been covered with a variety of veneers. Photographed in 2004.*

## Brick

- ❑ Damaged brick should be repaired or replaced by similar brick.
- ❑ Repair and re-pointing of mortar joints should be accomplished using a mortar mix compatible with the original.
- ❑ Brickwork details such as window hoods or corbelling should be maintained.
- ❑ If the brick has not been painted, maintaining the unpainted brick is the preferred solution.
- ❑ Masonry should be cleaned using the gentlest means possible, preferably a mild soap and water wash; however if very dirty, the brick may be chemically cleaned by professionals.
- ❑ If the brick has been painted, avoid paint removal methods that damage the outer finish of the brick. Sandblasting, for example, will damage the outer surface of the brick and accelerate erosion.
- ❑ Consider repainting the brick masonry, if the brick has already been painted or is of a softer quality. Painting brick buildings is an option that requires ongoing maintenance, but may be acceptable if holes must be patched or the existing masonry cannot be accurately matched.



*This building at 4791 South State Street uses a variety of brick: a low-grade for wall construction, a high-grade brick for the historic façade, and newer non-historic facing brick. Photographed in 2004.*

## Stucco and Other Materials

- ❑ Historic stucco should be repaired or replaced if necessary. Consider the historic finish of the building. Avoid applying stucco to other surfaces, where it would not be historically appropriate.
- ❑ Avoid concealing historic façade materials.
- ❑ If the historic material has been covered, uncover it if feasible. If the façade must remain covered, the following materials would not be appropriate: aluminum or vinyl siding, rough sawn wood, reflective surfaces, etc.
- ❑ If removing non-historic materials is not practical, consider developing a new design that will reinforce the general characteristics of other buildings on the street. A simple design using basic elements such as a unified paint scheme, awnings and appropriate signage will work.



*The historic stucco Murray Theater's Art Moderne style, built in 1938, has been maintained over time. Photographed in 2004.*

## Texture and Color

**GOAL: To preserve the character of the buildings by the use of historically appropriate colors and finishes.**

- ❑ The texture of exterior wall surfaces should be simple and unobtrusive. Avoid finishes that do not reflect the historic period.
- ❑ Use color to coordinate façade elements in an overall composition that is complementary to other buildings on the street. No more than three colors should be used to highlight a façade. Consider color schemes from the historic palate, or in other words, those popular when the building was constructed and appropriate for the style of the building. Historic color schemes varied by availability of pigments, regional preferences, styles of the period, and sometimes climate.
- ❑ A muted background color will work best with contrasting colors to accent architectural details, such as cornices, bulkheads and window trim.
- ❑ Paint may be used to recreate the visual impression of lost features, such as a missing cornice.



*This building, built circa 1915, and located south of the Murray Theater, uses color to accentuate the decorative pillars. Photographed in 2004.*

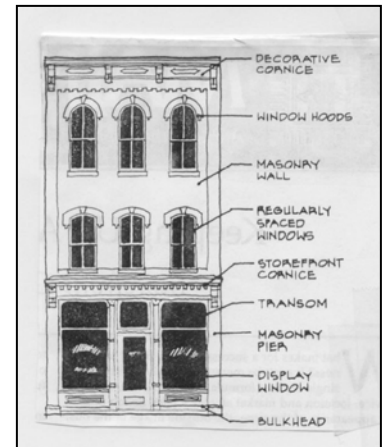


## Storefronts, Doors and Windows

Downtown patrons were accustomed to having the inside edge of the sidewalk clearly defined by a wall of storefronts presenting merchandise or service on display. This is an essential element in maintaining the atmosphere of a downtown business district.

**GOAL: To maintain the character defining features of the traditional storefront.**

- ❑ Maintain the historic alignment of the glass at the sidewalk line where present.
- ❑ Later remodeling often covered, angled or recessed the display windows. Uncover or reconstruct the historic configuration, when feasible. Maintaining historic changes over 50 years old is also an option.
- ❑ If the storefront windows have been reduced in size, consider re-establishing the historic proportions.
- ❑ Maintain historic piers or columns.
- ❑ If restoring the storefront is not feasible, focus on improving the visibility and quality of the storefront. Clean storefront windows and remove old fliers and stored items from view.



*The components of a traditional storefront.*

**Doors:** The storefront entrances should be pedestrian friendly and be a distinctive part of the overall design of the building.

- ❑ Maintain or restore the position of the main entrance, whether centered or on the side. If alterations to the interior layout make this impossible, then position the entrance to reinforce the pattern of other entrances on the block. Maintain or restore historic recessed entrances where possible.
- ❑ Doors should have large glass panels whenever feasible. They may be made of wood, steel or aluminum, but should maintain historic proportions.
- ❑ Consider using an accent color for the door and trim to make the storefront entrance distinctive.
- ❑ Maintain historic hardware or use reproductions that are compatible with the historic period of the building. When appropriate use kickplates made of metal that are compatible with the other door hardware.



*Murray's Lyon Drug Store features a typical turn-of-the-century storefront, photographed circa 1900.*

**Windows:** The display, transoms and upper story windows of a commercial building represent a vital component of its architectural character.

- ❑ Preserve historic window sash and glass whenever possible.
- ❑ Replacement glass should be clear, not colored or reflective.

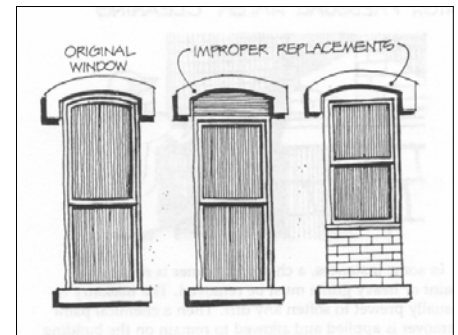


*This building features a circa 1950s storefront remodel, which has become historic in its own right.*

- ❑ Display windows should provide maximum natural light and a full view of the merchandise or service within. If privacy is needed, choose curtains or shades rather than blocking windows.
- ❑ Maintain or restore the transom space if possible to maintain the alignment of the storefront with others in the block. Glass is preferred, both as historically accurate and as a good source of natural light in the building's interior. The transom space may also be used as a sign or decorative panel. Retain the proportions of the historic opening and keep the background a dark color, similar to the way glass is perceived.
- ❑ Upper story windows should be exposed if they have been boarded, painted, or covered up.
- ❑ Remove non-historic materials such as siding or grills.
- ❑ Retain the historic size and shape of openings. Repair existing wood windows if possible.
- ❑ Replacement windows should fill the entire opening and duplicate the historic sash configuration.
- ❑ Wood is the preferred material for window replacement; however, if vinyl or aluminum is used consider a painted enamel finish.
- ❑ Storm windows may be installed for energy conservation, but should be installed on the interior.
- ❑ The upper façades should have an occupied look. This will improve the building's aesthetic quality as well as reinforce the visual character of the upper floors. It will also enhance the perceived safety and security of the area.



*Although modified, the essential elements of this historic storefront are intact. Photographed in 2004.*



## Architectural Details

Architectural details such as bulkheads and cornices provide interest and individuality to building facades. The bulkheads and other architectural details at the storefront level provide interest to pedestrians. Pre-1910 bulkheads were made of wood panels, but later examples often used ceramic tile or polished metal surfaces. Cornices and ornamental caps crown the façade of a downtown building. A cornice may also be located above the storefront. When several cornices are repeated along the street, they create an important visual line.

**GOAL: To maintain the historic appearance and architectural details of the building.**

- ❑ Existing ornamentation should be retained and repaired as needed.

- ❑ Missing elements may be reconstructed using historic photographs if available. Where exact reconstruction is not feasible, a simplified period-compatible interpretation is advised.
- ❑ Avoid adding ornamentation that represents inappropriate historic or cultural themes.
- ❑ Maintain existing historic bulkheads where possible.
- ❑ Constructing a missing bulkhead from historic photographs will enhance the building's classic look and can be painted to enhance the building's color scheme.
- ❑ Existing historic cornices should be repaired, made secure and painted to match the colors of the building.
- ❑ Removed cornices should be reconstructed during a rehabilitation project. Replacement cornices may be constructed out of wood or synthetic materials, but should be compatible with the building in scale and architectural detail.



*Originally built in 1897 as the Waverly Building, this building was the second location of Lyon's Drug Store in the 1920s when this photograph was taken.*



*A recent rehabilitation by the Day Murray Music Company restored many of the architectural features of the upper floor while retaining a storefront remodel from the 1970s. Photographed in 2004.*

## Roofs and Parapets

The roofs of the traditional commercial buildings along State Street are flat with a parapet along the primary elevations. The parapet was usually stepped on the secondary elevations as the roof sloped to the rear of the building.

**GOAL: To maintain the form and appearance of the historic roof.**

- ❑ Avoid concealing the historic roofline.
- ❑ Fake mansard and shed roofs are inappropriate, because they are out of character with the historic façade design.
- ❑ Non-historic covering on parapets should be removed if feasible. The parapet details of the historic building should be either retained or restored during rehabilitation.



*The parapet and windows of this historic building feature interesting architectural details. Photographed in 2004.*



## Secondary Elevations and Rear Entrances

Secondary elevations and rear entrances have become more important as off-street parking lots are developed for public use.

**GOAL: To maintain or develop a secondary access for the public at the rear of the building.**

- ❑ Develop the rear entrance for shared public and service access where feasible, but the entrance should remain secondary to the front entrance.
- ❑ Avoid concealing historic materials when enhancing rear entrances.
- ❑ Materials and colors should be designed similar to the façade. This provides customer recognition and a cohesive design. Provide a smaller version of the façade sign and similar lighting and awnings.
- ❑ New stairs may enhance the marketability of upper floor space.
- ❑ Lattice, wood, masonry or landscaping should screen trashcans and utility areas to make the rear entrance more attractive.



*The rear of the Harker Building, photograph undated, probably 1970s. Note the underused parking and lack of rear access to retail space.*

## Building-Mounted Signs

Signs are a necessary part of a commercial district. Signs need to contribute and not detract from the overall design of the building. Signs should be simple and express direct messages.

**GOAL: To use attractive and effective signs, which advertise the business, but do not detract from the historic character of the building.**

- ❑ A storefront should have no more than two signs, one primary and one secondary.
- ❑ Signs or logos should be compatible with the scale of the building's façade.
- ❑ Street level signs should be sized and positioned for pedestrians.
- ❑ Signs in the display windows should not obscure the display area. The color of the painted lettering should contrast with the display background.
- ❑ Signs and lettering should reflect the historic period of the building in scale, font and color.
- ❑ The following sign types should be avoided: canned backlit boxes, bubble or backlit plastic awnings, plastic blade signs, and banners (except as a 30-day temporary).
- ❑ Flush mounted signs may be made of painted wood or metal and positioned to fit within the architectural features, usually above the storefront display windows and below upper story windowsills. Flush



*The main floor storefront of the Harker Building was remodeled in the 1960s. Note the various types of non-compatible signage and inappropriate lettering.*

*Photographed in 2004.*

mounted signs should not be more than 2.5 feet high. In general, lettering should be between 8 and 18 inches high and occupy only about 65 percent of the signboard.

- ❑ Use the existing sign panel or band, if part of the historic building design.
- ❑ Projecting or blade signs may be used, if they are historically appropriate for the building. They should be located at least 8.5 feet above the sidewalk and should project no more than 5 feet, but also positioned for pedestrian viewing. Blade signs should be made of painted metal or wood.
- ❑ Other appropriate signage may include fabric awnings with lettering, neon signs (if period-compatible), and individual letters of wood, metal or plastic.
- ❑ Neon or flashing light signs should not be used, unless historically appropriate.
- ❑ Signs on secondary elevations should be compatible in scale and style with façade signage.



*Typical signage on the Iris Theater building, photographed in 1937.*

## Awnings

Awnings were an important visual component of the historic downtown streetscape.

**GOAL: To use traditional awnings to compliment the historic character of the building.**

- ❑ Historic photographs should be used, when available, to determine appropriate designs.
- ❑ Awnings should not obscure or overpower character-defining features of the building.
- ❑ Awnings should be made of fabric, rather than plastic, vinyl or aluminum. Rough-sawn wood, plastic, shake or asphalt shingles are not appropriate for awnings or canopies.
- ❑ Signage on awnings should be restricted to the valance.
- ❑ Awnings should fit within the existing frame of the window, door or storefront opening.
- ❑ Storefront awnings should be at least 8 feet above the sidewalk.
- ❑ Upper floor awnings should be proportional to the window dimensions.
- ❑ The awnings may be single or multi-colored, but all stories should be coordinated. Colors should be conservative so as to not detract from the character defining features of the building and its neighbors.



*New awnings and light fixtures near the Desert Star Theater. Photographed in 2004.*

## Light Fixtures

Lighting should be an important part of any rehabilitation. Even when a business is closed, a well-lit store creates a positive impression of downtown and encourages patrons to return during business hours.

**GOAL: To maintain the historic appearance of the building while providing attractive and effective lighting for advertising, accessibility, and safety.**

- ❑ Lighting may be used as a design element to draw attention to the entire buildings, but the display window lighting should remain the dominant element in the lighting scheme.
- ❑ Do not overpower the building with extensive lighting.
- ❑ Coordinate the design of lighting to enhance window displays, entrances, signs and possibly building details.
- ❑ Rear entrances should also be well lit using a coordinated system.
- ❑ Fixtures should be simple and not obscure the building details. Historic reproduction light fixtures may be used if appropriate for the building's period.
- ❑ Shielded and indirect light sources should be used for exterior lighting. Lights should be focused at the street level and not point upwards. Goose-neck type lights may be appropriate for flush mounted signs.
- ❑ Neon or flashing lights should not be used, unless historically appropriate.
- ❑ Fluorescent lights should not be used.



*Historic lighting could illuminate the architectural details of this modest brick storefront at 4775 South State.*

## Miscellaneous Commercial and Institutional Building Types

While the majority of traditional storefront buildings are located along State Street, both the core and transition areas include a number of contributing historic buildings of various commercial and institutional types. The institutional buildings have a higher degree of architectural ornamentation and are associated with recognizable architectural styles. In contrast, most of the commercial buildings are simple rectangular blocks with few architectural details. Preserving these buildings requires an understanding of their basic elements and utilitarian function.

**GOAL: To maintain the historic appearance and architectural details of the historic building.**

- ❑ Preserve all architectural details and stylistic ornamentation that were part of the building's historic design. Reproduce missing elements with materials similar to the historic as needed.
- ❑ For buildings with little architectural detail, retain the essential characteristics of the building. For example,

in service stations, this would include canopies and service bays. For warehouses, this may include the loading dock.

- ❑ Whenever possible, maintain the historic materials of the façade and other exterior walls.
- ❑ Avoid concealing historic façade materials.
- ❑ Repair materials as needed. Replacement materials should be similar to existing.
- ❑ Masonry, primarily brick and concrete block, should be cleaned using the gentlest means possible.
- ❑ Stucco should be repaired and replaced, if necessary.
- ❑ Maintain existing entrances and window openings.
- ❑ Retain the historic size and shape of openings. Repair existing windows and doors if possible. Replacement windows should also fill the entire opening and duplicate the historic sash configuration.
- ❑ Preserve historic window sash and glass whenever possible. Replacement glass should be clear, not colored or reflective.
- ❑ If removing non-historic material is not practical, develop a new design that will reinforce the general characteristics of other buildings on the street. A simple design using basic elements such as a unified paint scheme and appropriate signage will work.
- ❑ If adding color, choose a color scheme that complements and does not detract from the historic character of the district.
- ❑ Building mounted signs should be appropriately scaled to the building and should be historically appropriate for the building.
- ❑ Light fixtures and other appurtenant features should be historically appropriate for the building.
- ❑ Seismic retrofit measures should have minimal impact on the public view of the building.



*The former Murray First Ward complex includes numerous architectural features worth preserving. Photographed in 2004.*



*Murray's City Hall building was originally Arlington Elementary School. Remodeled in the 1980s, some of the original defining architectural elements (e.g. setback, pilasters and contrasting caps) were retained and should be preserved. Photographed in 2004.*

## ***Residential Buildings***

There is a variety of contributing residential buildings in both the core and transition areas. Many of the residences have been converted to commercial uses, and there are two examples of a historic residence in the DHOD with an attached commercial building. There are also a handful of multi-unit buildings. Because of the variety of building types, styles, and usage, design review for contributing buildings will be considered on a case-by-case basis. However, certain design standards should be considered for each case.

**GOAL: To maintain the historic appearance and architectural details of the residential building, whether for residential or commercial use.**



- ❑ The basic residential character should be retained.
- ❑ Maintain the historic rooflines.
- ❑ Maintain historic entrances and porches.
- ❑ Recreate missing historical elements using compatible materials and historically appropriate designs.
- ❑ Architectural ornamentation in wood (e.g. porch trim) and brick (i.e. window hoods) should be preserved.
- ❑ Whenever possible, maintain the historic materials of the façade and other exterior walls.
- ❑ Avoid concealing historic façade materials.
- ❑ Repair materials as needed. Replacement materials should be similar to existing.
- ❑ Retain the historic size and shape of openings. Repair existing windows and doors if possible. Replacement windows should fill the entire opening and duplicate the historic sash configuration.
- ❑ Preserve historic window sash and glass whenever possible. Replacement glass should be clear, not colored or reflective.
- ❑ Avoid additions or dormers that obscure or damage character-defining features. The material of addition should be similar to the historic residence. Historic additions are part of the architectural history of the building and should be maintained.
- ❑ If painting the residence, choose a color scheme that complements other residences and buildings in the historic district.
- ❑ Signage should be minimal and not detract from the residential character of the building.
- ❑ Seismic retrofit measures, if determined necessary to meet code, should be implemented on the interior of the building and have minimal impact on the public view of the building.



*These homes are located on east Vine Street in the Core Area. Photographed in 2004.*



*The historic Warenski home is one of the few residences on State Street. It is currently used as a business but retains its residential look. Photographed in 2004.*

## GUIDELINES FOR ADDITIONS TO CONTRIBUTING BUILDINGS

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**GOAL:** To minimize the impact of new additions on the existing building.

- ❑ Keep new additions to the rear where they are less visible. Generally rear additions would be preferred for a traditional storefront building especially on State Street. Additions should be subordinate to existing building.
- ❑ If a side addition is unavoidable, make sure the shape of the original building is discernable.



*This house has a historic commercial addition. Photographed in 2004.*

- ❑ Design new additions in a manner that makes clear what is historic and what is new.
- ❑ Use complementary materials, roof lines, windows, colors, etc.
- ❑ New additions should not destroy historic materials or features that characterize the original building.

## GUIDELINES FOR DEMOLITION OF BUILDINGS

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The following guidelines for the demolition of contributing and non-contributing buildings are also found in the DHOD ordinance:

An application for a certificate of appropriateness authorizing the relocation, demolition or destruction of a historic building designated as a contributing building within the core area shall be discouraged. With the exception of an imminent hazard (see below), all demolition requests must be accompanied by a description of a proposal for future land use.

1. Significant Buildings. The Planning and Zoning Commission shall not issue a Certificate of Appropriateness for the demolition of significant buildings in the core area except under at least one of the following circumstances:

- a. The owner would suffer extreme hardship or be permanently deprived of all beneficial use or return by virtue of the denial; or
- b. The value of owner's property would be substantially diminished; or
- c. A City building official has verified in writing that the building is an imminent hazard to public safety or health and repairs are impractical.

2. Contributing Buildings excluding Significant Buildings. The Planning and Zoning Commission may issue a Certificate of Appropriateness for demolition of contributing buildings excluding significant buildings in the core area for at least one of the following circumstances:

- a. After options including preservation are explored in the design review process and the Planning and Zoning Commission determines an alternative building meets the overall goals of the Downtown Historic Overlay District and complies with design guidelines for new construction; or
- b. The building is a deterrent to a major historic restoration or preservation project; or
- c. Compliance with the design guidelines would deprive the owner of all viable economic use of owner's property or result in substantial diminution in value of owner's property.

3. Non-contributing Buildings. Demolition of non-contributing buildings in the core area, and both contributing and non-contributing buildings in the Transition Area is allowed only after a formal application for future use is approved.

# GUIDELINES FOR NON-CONTRIBUTING BUILDINGS

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The DHOD contains a number of buildings that have been designated non-contributing. Some are over fifty years old, and some have been altered to the point where the character-defining features of the historic building have been lost or cannot be reasonably reversed. Decisions about the rehabilitation, renovation or demolition of these buildings, particularly those in the core area, should include a discussion of the building's current condition and importance in the district's streetscape (see discussion below for new construction and site features). The renovation and rehabilitation of these buildings should also promote the goals of the DHOD. The status of all buildings within the DHOD will be reviewed periodically as the time frame for historical significance expands.

## ***Non-contributing Historic Buildings (50 years or older)***

**GOAL: To enhance the appearance and marketability of the building.**

- ❑ Repair damaged architectural elements.
- ❑ Clean exterior walls and surfaces.
- ❑ If reversing non-historic alterations is not practical, develop a new design that will reinforce the general characteristics of other buildings on the street. A simple design using a unified paint scheme and appropriate signage is advised.
- ❑ Use a color scheme that will complement other buildings nearby.
- ❑ Signage should be appropriately scaled for the building and should not detract from the historic character of the district.
- ❑ Avoid destroying architecturally significant features that contribute to the historic evolution of the building.



*This restaurant on State Street is in a historic building, but alterations over the years have rendered it non-contributing. Photographed in 2004.*

## ***Non-contributing Buildings (less than 50 years old)***

**GOAL: To maintain the appearance and marketability of the building.**

- ❑ Maintain architectural elements. Avoid destroying architecturally significant features that contribute to the historic evolution of the building.
- ❑ Signage, textures, and colors should not detract from the historic character of the district.



*Although not historic, this circa 1970 bank building has architectural features, such as the distinctive roof line, which may be worth preserving for the future. Photographed in 2005.*

# GUIDELINES FOR NEW CONSTRUCTION

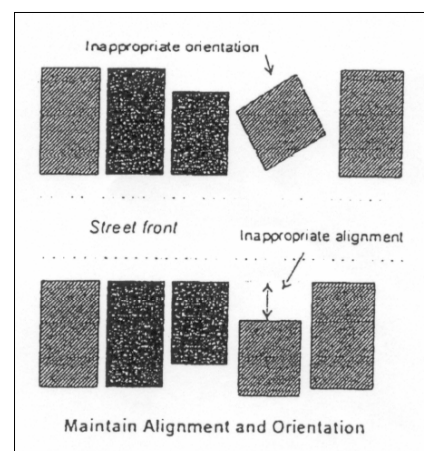
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The design of a new building within a historic district requires careful thought. The new building should reinforce the basic visual characteristics of the area. However, new construction should not imitate historic styles, but respect the fundamental characteristics of the district using today's stylistic trends.

**GOAL: To introduce new buildings which maintain and are compatible with the historic characteristics and visual qualities of the district.**

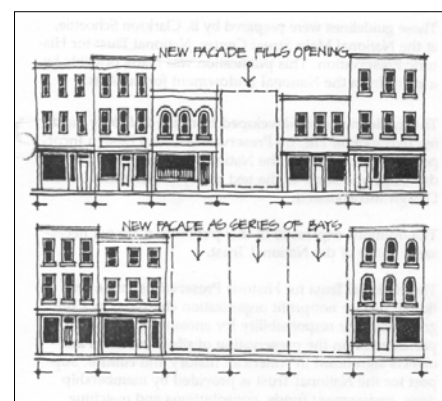
## Alignment and Setback

- ❑ New construction on lots with State Street frontage should maintain the traditional orientation, alignment and setback of existing historic buildings. The main entrance should face State Street. Secondary entrances may be designed as needed.
- ❑ The State Street intersections at Vine and 4800 South should be considered as important focal points for the historic business core.
- ❑ Setbacks and alignment for new construction not on State Street should be compatible with the existing historic buildings on the street.
- ❑ Orient the front of the building to the street and design a pedestrian-friendly entrance.



## Scale and Proportion

- ❑ The mass and scale of new construction should be compatible with existing buildings. The majority of existing buildings are between one and two stories tall.
- ❑ In the Core Area, the preferred height for new construction is one or two stories. Three stories is the maximum acceptable height. Underlying zoning requirements for height apply to all areas directly adjacent to residential neighborhoods.
- ❑ In the Transition Area, underlying zoning requirements for height apply. If new buildings in the transition areas are designed higher than three stories, care should be taken to provide adequate distance and landscape from historic buildings and preferably create a step up in design.
- ❑ The footprint to lot ratio of new construction shall be sympathetic to existing conditions in the historic district.





Consideration may be given to new construction projects that promote the general goals of the historic district.

- ❑ The average width of the surrounding historic buildings determines a general set of proportions for infill or the bays of a larger building.
- ❑ Scale and proportion should be emphasized where intact residential streets exist, such as Center Street, to maintain a buffer to residential neighborhoods.
- ❑ The façade of the new building should respect the solid to void ratio of the older buildings, for example a glass curtain wall building would be inappropriate.
- ❑ Use rooflines and forms similar to those on historic buildings within the district.



*New construction will likely occur on vacant lots like this one near Center Street. A historic duplex is to the left and the old Murray Fire Station is on the right. Photographed in 2004.*

## Building Materials

- ❑ Brick is the preferred material for new construction, especially in the core area. Stucco or other materials may be used for ornamentation or accent.
- ❑ Materials used for new construction should not detract from the historic buildings in the district.
- ❑ Materials that give a false historic appearance should not be used.

## Architectural Details and Color

- ❑ Architectural details should reflect the current stylistic trends. New interpretations of traditional building styles are encouraged.
- ❑ Fake historic architectural details should be avoided.
- ❑ Ornamentation should be simple and not detract from the character defining features of the nearby historic buildings. However, the use of architectural details that add visual interest to the street is encouraged.
- ❑ Colors should be appropriate for the building's architectural style and period, but should not overwhelm the surrounding buildings. Simplicity is important when selecting a color scheme. A predominant color should be used with one or two accent colors.



*The current Jenkins-Soffe Mortuary building was built on the foundation of the original mortuary in 1951. The building features the distinctive architectural elements of 1950s modernism, but is compatible with older buildings on State Street. A newer addition was completed in the 1970s. Photographed in 2004.*

## Signs, Awnings and Light Fixtures

- ❑ Signage for new construction should be compatible in scale and style to signage in the historic district.
- ❑ Awnings may be used where appropriate, but should be compatible to similar awnings within the historic district.
- ❑ Light fixtures should also be compatible.

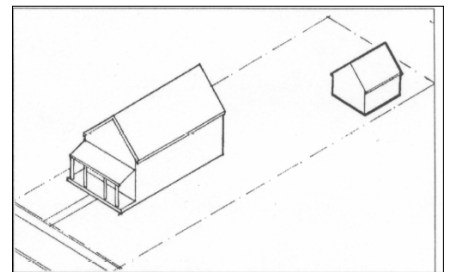
## GUIDELINES FOR SITE FEATURES

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**GOAL:** To maintain the relationship between the building and landscape features that helps to define the character of the property, while enhancing attractiveness and accessibility.

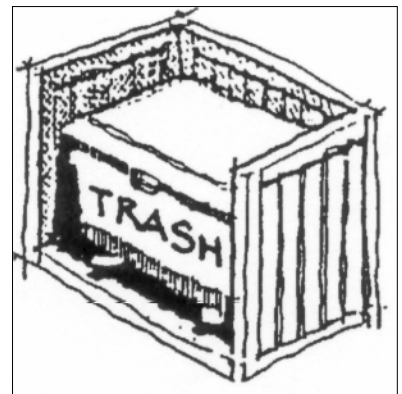
### Accessory Structures

- ❑ Accessory structures should be small in scale and complement the historic building in materials and color.
- ❑ Design should be simple and not mimic historic structures.
- ❑ Accessory structures for new construction should also be small in scale and complement both the new building and existing buildings in materials and color.
- ❑ Accessory structures should be located at the rear of the property whenever possible.



### Landscaping

- ❑ Accommodations for ADA accessibility should be designed to minimize impact on contributing historic buildings. Special provisions for historic buildings exist that allow some alternatives for meeting the ADA standards.
- ❑ Landscape design should be simple and planters should not detract from the character of the historic buildings.
- ❑ Landscaping may be used where appropriate to screen service areas or beautify rear entrances.
- ❑ Screen trash areas, especially those associated with commercial or multi-family residences.
- ❑ Fences and retaining walls should have minimal visual impact on the surrounding neighborhood and not impede pedestrian access to the historic district.



- ❑ Fences should be historically compatible in design, material, and appearance.
- ❑ Sidewalks and steps should be well maintained.
- ❑ Consider whether pole-mounted signs contribute to the goals of the historic district. Use historically appropriate signs where possible. (See guidelines for Signs above.)

## Parking

The DHOD contains the Downtown Historic Parking District where special parking ordinances may apply.

- ❑ Parking should include pedestrian access to historic district core.
- ❑ Simple signage should be used to guide patrons.
- ❑ Rehabilitation projects should include re-surfacing and re-stripping existing parking spaces and lots.
- ❑ Properties with State Street frontage should provide parking on State Street similar to existing.
- ❑ Locate additional parking areas at the rear of the property when feasible.
- ❑ New construction projects should provide adequate parking for use, but avoid large expanses of parking.
- ❑ Divide large parking lots using landscaped areas.
- ❑ Landscaping may be used to enhance parking areas where appropriate.



*This circa 1940 view of State Street looking southwest illustrates the use of angled street parking no longer possible on the busy corridor. Alternative parking is one of the challenges of a successful commercial business district. The row of storefronts visible in this photograph (at the intersection of State and Vine) was completely demolished by the 1980s.*

## Appendix A – Historic Overview of Architecture in Downtown Murray

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The history of Murray's architectural past begins in 1848 as early Mormon pioneers in the Salt Lake Valley spread out in search of suitable agricultural land. Within a few years, a community of farmsteads known as South Cottonwood was scattered throughout the area later incorporated as the city of Murray. This agrarian settlement period lasted from 1848 to 1869. South Cottonwood did not last long as an isolated rural community. In the 1860s, valuable minerals were discovered in the canyons to the east and west of the Salt Lake Valley. With its abundant water and central location, the Murray area quickly developed into an industrial center with smelting as its main industry. Before the Germania Lead Works (the first large-scale custom smelter) opened in 1872, as many as four or five smaller smelting operations were located in the Murray area. The arrival of the railroad in 1871 made the smelting operations not only possible, but also profitable. Hundreds of immigrants came to Murray to work in the smelters and many eventually settled in Murray to raise families. As the smelters expanded the community's economic base, many of Murray's early subsistence farmers sold their land to the smelters and some became merchants to serve the city's increasing population of smelter workers. In 1883, Harry Haynes, the community's postmaster, submitted the name Murray (after the territorial governor, Eli Murray) as a candidate for the town's official postal designation. Later Murray became the official name of the city after incorporation in 1903.

Murray's downtown business district was created in a period of industrial boom between 1880s and the 1920s. During this era, industry and commerce gradually replaced agriculture as the dominant economy. At the time of incorporation, the city's boundaries extended from approximately 4300 South to 5600 South, and 900 East to 900 West. Unlike most towns in Utah, Murray was not platted on a grid, but developed along existing thoroughfares leading to the commercial district at the intersection of State and Vine streets. During this period, the city had two distinct populations. The early settlers and their descendants lived primarily on their original farmsteads; however, the land was continually subdivided for new residences. Concentrated neighborhoods of residential housing were located near the business district. A few farmers turned merchants built substantial family homes near their businesses in town. The second population consisted of smelter workers housed in shanties located mostly on the city's west side. Meanwhile, the fledgling city government engaged in a number of improvement projects, especially in the downtown. Electricity was used for industrial lighting in Murray as early as 1880 with distribution to business and residential customers beginning in the early 1890s.



*A collage of Murray's historic buildings, circa 1910.*

*Top photograph is of the Granite Tabernacle outside of Murray City boundaries.*



*A parade on State Street south of Vine Street, circa 1910.*

A city-owned hydroelectric plant and distribution system began operating in 1913. Telephone service reached Murray in 1887 with an exchange established in 1903. In 1893, the Salt Lake Rapid Transit Company began operating an electric streetcar line between downtown Salt Lake City and Murray.

Only a few examples of smelter worker housing have survived. Most of the surviving housing stock in the downtown area was permanent housing designed using types and styles typical for their time. The older homes were built during the Victorian period, mainly brick and frame cottages using elements from a variety of styles such as Gothic Revival, Queen Anne, Italianate and the Second Empire. By the 1920s, the bungalow, with its sheltering porches, had replaced the Victorian cottage as the most popular house type in Murray. There are a number of excellent brick and frame examples in the neighborhoods bordering the downtown city center. Another popular style was the period cottage of the late 1920s and 1930s. Because the downtown was urban in nature, there were a number of alternative housing options available, such as duplexes and apartments above the shops along State Street.

Perhaps the most enduring component of Murray's economic base has been commerce. Though in the beginning Murray consisted of scattered farmsteads, a commercial business district developed along State Street south of Vine. In the five years from 1884 to 1889, the number of general stores in Murray jumped from two to nine. In the years immediately preceding incorporation, a sustained period of development extended the district as far north as 4800 South (formerly Murray Boulevard). By 1903, the year of the city's incorporation, the commercial business district had developed into a small urban center with a number of specialty shops (confectioners, bakers, shoemakers, jewelers, dressmakers, furniture makers, pharmacists, etc.). Rows of brick buildings (along with a few older frame ones) lined State Street consisting of housing retail shops, but also a number of hotels, restaurants, and apartments. While many in town still practiced important trades of the nineteenth century (Murray had two blacksmiths, a harnessmaker and a female tinsmith), a new class of urban "professionals" also provided services in offices downtown: physicians, dentists, barbers, bankers, and the undertaker. By the 1920s, State Street was lined with brick storefronts and the downtown commercial district had the look and feel of an urban center. The district also had a number of non-traditional commercial buildings. For example, the clinic of Dr. H.N. Sheranian, built in 1927 and located at 120 East 4800 South, with its colored brickwork, is one of the most architecturally rich buildings in the city.

Through the 1910s and 1920s, Murray's commercial district continued to grow. Following incorporation, Murray leaders



*The Cahoon Mansion on Poplar Street, built in 1899 and photographed in 1904, was home to one of Murray's wealthiest families. It was listed on the National Register of Historic Places in 1984.*



*The Sheranian Clinic, built in 1927, is located at 120 East 4800 South. Tax Assessor's Photograph, circa 1937, courtesy of the Salt Lake County Archives.*

secured authorization for several improvement districts to fund the upgrading and expansion of the municipal infrastructure. Water, sewer, drainage, sidewalks, curb-and-gutter, paving, and a host of other amenities received careful attention. Perhaps the most visible improvement was Murray's White Way, a lighting district to install ornamental electric street lamps along the half-mile long business district in 1927.

State Street would remain the main corridor through Salt Lake Valley for much of the twentieth century. State Street was paved for automobile traffic in the summer of 1916. Outlying streets soon followed, making it easier for Murray's scattered residents to visit downtown. Several businesses adapted to the change. Heckel's (originally Lawson's) harness shop switched from harnesses to shoes, and Carlson's Bicycle Shop added automobile supplies and service by 1914. Like many early business owners, both the Heckel and Carlson families lived above their shops in two-story brick buildings on State Street.

Downtown was also the religious and social center of the city. The LDS congregation built the Murray First Ward meetinghouse on Vine Street in 1907. The Methodist Church, built circa 1915, is located at 171 East 4800 South. The Murray Baptist Church, built in 1926, was also located on 4800 South, but moved to its present location in the 1980s. St. Vincent de Paul, the first Catholic Church in the city, was built on Wasatch Street in 1927. The churches offered wholesome entertainment to counteract the myriad of saloons, billiard parlors, dance halls, and other forms of secular entertainment that followed the smelters to Murray. In the first half of the twentieth century, movie theaters were an important part of the downtown streetscape. The oldest surviving theater was built around 1915 at 4971 South State. The building still exists, but was converted to commercial use in 1930. The Duvall family built the Gem Theatre in 1924, only to demolish it six years later to build the much larger Art Deco Iris Theatre (currently Desert Star Theater and Steakhouse) at 4863 South State. Tony Duvall and Joe Lawrence built the Murray Theater in 1938, a stucco covered Art Moderne style building, at 4961 South State. The movie theaters represent the prevailing styles of the period.

Only a few public buildings remained in the city's historic business district. The first city hall was constructed at 4901 South State between 1906 and 1908. It was demolished in 1958 when city hall was moved to 5461 South State. In 1983, Murray City renovated the 1935 Arlington Elementary School to serve as the present city hall. The first Murray City Fire Station, built circa 1910, is located to the rear of the original city hall lot; however the building has been altered on the exterior. The later Murray City/Salt Lake County (joint) Fire



*Murray First Ward, LDS Church meetinghouse on Vine Street, built in 1907. Photograph date unknown.*



*Murray City Public Library, a Carnegie library built in 1916. Photographed circa 1920.*



*The Art Moderne style of the 1930s is exemplified by the stucco-covered Murray Theater, built in 1938. The city's oldest theater is on the right. It was converted to commercial use in the 1930s. Photographed circa 1940.*



Station at 4735 South State (1920s), also has been altered. The Murray Power Plant at 153 West 4800 South built in 1927. One of the many public projects undertaken by the city was the building of the Murray City Library in 1916 at 160 East Vine Street. Funded in part by a grant from the Carnegie Corporation, the spacious building replaced the previous library, a single room in the city hall used between 1908 and 1915. The library building still stands, but has been enlarged and remodeled extensively. During the depression, Murray City took advantage of federal funds to acquire several improvements to the city. One of the results was an expanded Murray City Park, originally begun in 1924 as a green space floodplain for Little Cottonwood Creek. Public funds acquired new land and provided new amenities such as drinking fountains, retaining walls and a swimming pool.

As a commercial and civic center, Murray City thrived in the first three decades of the twentieth century, however the smelter industry, which had been the economic base of the community, began to decline in the 1930s and the population of the city grew only modestly. By the time the American Smelting and Refining Company (the only smelter to remain in operation after 1908) shut down production completely in 1950, the city had already begun a transformation into a major retail center and bedroom community for Salt Lake City. While the commercial district suffered some setbacks, such as the Depression and the smelter's closure, the district remained economically viable until the 1960s. For a time, the district continued to draw patronage

from the influx of post-war suburbanites. Many older storefronts were updated to reflect modern styles, but the businesses could not compete with new suburban shopping malls. Unfortunately, by that time several buildings had been torn down, many were in disrepair, and a large portion had absentee landlords. In 1971 the J.C. Penney department store, which had been operating at various locations in the community since 1910, closed its Murray location and left the city. A year later, the city's new "tax base," the Fashion Place Mall opened at the southern edge of the city. Today approximately half of Murray historic downtown remains intact.

As the "hub of the Salt Lake Valley," the city's motto for many decades, Murray City's recent history has included a steady expansion of subdivision and retail development, of which the wildly successful Desert Star Theater is only one example. In the past decade, redevelopment plans for the former smelter site have started a renaissance economic development and historic preservation in the historic downtown commercial district.



*West entrance to Murray Park, circa 1970s.*



*Arlington Elementary School, built in 1935. Photograph undated.*



## Appendix B – Glossary

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**Adaptive Reuse** The rehabilitation of a historic building that provides for a usage different from the original use while retaining the historic integrity of the building.

**Alignment** The arrangement of objects along a straight line, such as a street.

**Bulkhead** The short wall below the display windows of a storefront, historically made of wood or tile.

**Cornice** Horizontal projecting brow at the top of the building or above the storefront; cornices were usually made of wood or tin, but could also be the top course of brick.

**Dormer** A window set upright in a sloping roof. The term is also used to refer to the roofed projection in which this window is set.

**Elevation** A mechanically accurate drawing of one face of a building, without any allowance for perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

**Façade** Front or principal face of a building, any side of a building that faces a street or other open space.

**False Front** A front wall which extends beyond the sidewalls of a building to create a more imposing façade.

**Fenestration** The arrangement and design of windows in a building.

**Molding** A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.

**Parapet** Low, protective wall at the edge of a roof.

**Pier** The part of a wall between windows or other openings.

**Preservation** The act or process of applying measures to sustain the existing form, integrity, and materials of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

**Rehabilitation** The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural value.

**Renovation** The act or process of returning a property to a state of utility through repair or alteration which makes possible a contemporary use (similar to Remodeling).



**Restoration** The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

**Setback** The distance a building is located from the edge of the street.

**Signage** Signs, lettered boards, or other display used to identify or advertise a place of business.

**Stabilization** The fact or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

**Storefront** The street level façade of a commercial building, usually having display windows.

**Streetscape** Includes buildings, landscaping, lighting, signage, public space, people and traffic.

**Stucco** an exterior wall covering that consists of Portland cement mixed with lime, applied over a wood or metal lath. It is usually applied in three coats.

**Transom** A window or group of windows located above a door or larger window.

**Visual Continuity** A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

**Window Parts** The moving units of a window are known as sashes and move within the fixed frame. The sash may consist of one large pane of glass or may be subdivided into smaller panes by thin members called muntins or glazing bars.

## Appendix C – Resources for Rehabilitation

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### **PRESERVATION ORGANIZATIONS**

#### UTAH STATE HISTORICAL SOCIETY/STATE HISTORIC PRESERVATION OFFICE

*300 Rio Grande SLC 84101 533-3500*

The Utah State Historical Society and State Historic Preservation Office (SHPO) was organized in 1897 to collect, preserve and publish Utah and related history. They compile information on many historic buildings throughout the state and administer the National Register of Historic Places and the investment tax credit programs. They can also offer free technical advice on restoration projects through the “doctor” program. In addition to advice, they have contact lists of professional firms who have experience working with historic restoration. Check out their resources at [www.history.utah.gov](http://www.history.utah.gov).

#### UTAH HERITAGE FOUNDATION

*Memorial House P.O. Box 28 SLC 84110 533-0858*

The Utah Heritage Foundation was organized in 1966 as a private, statewide, membership based, non-profit preservation organization. The UHF manages a state-wide revolving fund which loans money at a low interest rate for historic building rehabilitation projects. They also provide guided tours of historic buildings, and educational programs for classroom presentations.

#### MURRAY CITY HISTORIC PRESERVATION ADVISORY BOARD

*Murray City Parks and Recreation Office 264-2638*

This board was organized in 1996 and consists of seven members, appointed by the Mayor, to serve either two or three year terms. The board has compiled information on a number of historic buildings in Murray’s historic downtown. If you have questions related to historic preservation in Murray City, please contact Mary Ann Kirk at the above number.

#### PIONEER COMMUNITY

The Pioneer Community (also known as the Main Street Program) offers technical support for business related preservation projects in historic downtown areas. Contact Bim Oliver at 538-8638.

## **FINANCIAL INCENTIVES FOR HISTORIC PRESERVATION**

### **STATE TAX CREDITS**

A 20% state tax credit is available for residential rehabilitation projects involving buildings that are listed on the National Register, either individually or within a National Register District, or are in the process of being listed. Tax credits can be applied retroactively, when a building or district becomes officially listed. To be eligible for this credit you must spend a minimum of \$10,000 in 36 months and your project must be approved and follow design standards. Contact the SHPO at 533-3500 for more information.

### **FEDERAL TAX CREDITS**

A 20% federal investment tax credit is available for commercial renovation projects or income producing residential buildings that are listed on the National Register, or located with a National Register District. If the building is not eligible for the National Register but was built before 1936, a 10% federal investment tax credit may still be available. Contact the SHPO at 533-3500 for more information.

### **EASEMENTS**

Property owners who grant a preservation easement on their home to a non-profit organization can qualify for an income tax deduction under the charitable contribution clause. The holder has a responsibility to protect the historic integrity of the building. It does not mean that the homeowner cannot improve their home or build an addition, it only means the alterations made must be compatible with the style and character of the building. The Utah Heritage Foundation has an active easement program and accepts easement donations. Call the UHF at 533-0858 for more information.

### **LOAN AND GRANT PROGRAMS**

The Utah Heritage Foundation offers a low interest loan program for qualified rehabilitation work on historic houses. Your home need not be on any historic register to be eligible for a loan. Call the UHF at 533-0858 for more information.

Federal grants are sometimes available for major rehabilitation projects. Contact the Utah State Historic Preservation Office or the Murray Historic Preservation Board to explore existing or new grant options.

## Appendix D – Selected References

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